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ABSTRACT

This issue contains the following articles: "ESOL - EIAL: A position paper on the teaching/learning of English as an International Auxiliary Langauge," by Larry E. Smith; "Teaching English through Songs and Games," by Patricia P. Realin; "ESL Adult Literacy: A New Use for Dialogues," by Jack Wigfield; "New ESL Songs," by Michael Miller, Peter Tovey, and Fetulima Tamasese; "Teaching Writing Skills to Adult Navajos," by Sally Currie; and "Incidental Learning via Pedagogic Dialogues," by Emilio G. Cortez. A review of the textbook "Learning to Type in English as a Second Language," by Alice C. Pack and Robert O. Joy, is also included. (CFM)

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ESOL→EIAL

A position paper on the teaching/learning of English as an International Auxiliary Language

by Larry E. Smith

Recently I heard a well-known political scientist talking about foreign students living in the United States. He asked why they spoke with varying degrees of accents. He said the Indians and Japanese have "heavy" accents while Indonesians and Filipinos don't. His question bothered me for two reasons. First, it indicated a lack of experience on his part. Indians and Japanese are usually identifiable by their speech but so are Indonesians and Filipinos. If he had more experience he would find that out. Second, and more seriously, the attitude underlying his question seemed to be, "English is the language of the United States. If foreign students plan to study here, why don't they get rid of their foreign accents and speak it the way we do (without accent)." At first this attitude angered me. It seemed a classic example of linguistic imperialism: "We have the best language. We speak it correctly. If you'll learn to speak it well, you'll be all right." As I thought more about it, however, I began to realize he was not unique in his thinking and we in English Language Education (ELE) around the world are partly the cause of it. We have led others to feel that English belongs to native English speakers: to Americans, Canadians, Australians, and the

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British. Too often non-native English teachers have been heard saying, "English isn't our language," as if it belonged to another race, nation, or ethnic group. EFL (English as a foreign language) and ESL (English as a second language) are the most frequently used terms for ELE in Asia and the Pacific. ESOL (English for speakers of other languages) is the cover term used for both EFL and ESL. English is said to be a foreign language in countries like Japan, Thailand, and Korea while it is called a second language in Hong Kong, the Philippines, and Singapore. I no longer believe that these terms (EFL, ESL, ESOL) are the most appropriate for our work in ELE, in that they don't accurately identify and reflect how English is being used. I think it is time for a change.

We in ELE need to find redundant ways to point out that English belongs to the world and every nation which uses it does so with different tone, color, and quality. Anyone who speaks English has an accent, no matter whether it is an American, a Malaysian, or a Zambian. It is true then that Indians and Japanese speak with accents when they speak English, but so do Canadians, Australians, and all the rest. English is an international language. It is yours (no matter who you are) as much as it is mine (no matter who I am). We may use it for different purposes and for different lengths of time on different occasions, but nonetheless it belongs to all of us. English is one of the languages of Japan, Korea, Micronesia, and the Philippines. It is one of the languages of the Republic of China, Thailand, and the States. No one needs to become more like the Americans, the British, the Australians, the Canadians or any other native English speaker in order to lay claim on the language. To take the argument a step further, it isn't even necessary to appreciate the culture of a country whose principal language is English in order for one to use it effectively. English belongs to everyone. If you accept this argument, then it is time to stop calling it a foreign language or second language. Instead, let's change ESOL to EIAL (English as an International Auxilary Language), which more accurately reflects the present state of English language usage around the world.

If we do make this change several questions come to mind. "How and why has English become an international language?" "How does any language become an international language?" Even more basic questions are, "What is an international language?" "Who might use one?" "For what purpose?" Like pain, it is more difficult to define than to recognize. What is needed is an operational definition of an international language and let me suggest that *it is a language used by people of different nations to communicate with one another.* As you will notice, this definition doesn't bar any language from being used as an international language. Any of the 3,000 or more languages of the world can be (and many often are) languages used for communication by people of different nations. For example, Bengali qualifies as an international language when it is used by people from India and Bangladesh to communicate with each other. So is Bikol, a language of the Philippines, if it is used by an Indonesian to communicate with a Filipino. Then, an international language may be any of the languages of the earth, either natural or man-made, such as Esperanto or PL 1. It can be used for any purpose; trade, diplomacy and law, on a large scale between governments or transnational corporations, or on a very small scale between tourists and locals in a department store. While the ultimate goal of language usage is communication, the actual content of the transaction can be as varied as the populations involved.

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If any language can serve as an international language then our questions, "How and why has English become an international language?" and "How does any language become an international language?" can be answered quite simply "English or any other language, is an international language when used by people of different nationalities to communicate with each other." Our questions may then become, "What is it that causes a language to be

frequently used as an international one?" and "What languages have been/are being used frequently?" I would suggest that in the past the most frequently used languages as international languages were Latin, Sanskrit, Arabic, Spanish and French. In the last fifty years the use of English has greatly increased and today French and English are perhaps the ones most frequently used as international languages. Why? It might be assumed that the *total number of native speakers* would have something to do with it. The more speakers, the more often the language is used. At first, the observation appears to be true. We note that there are only 28 languages which have more than 30 million native speakers. If we combine the total number of speakers of these languages the result is about 3 billion people. Of these 28 languages, there are only 17 with over 50 million native speakers and these comprise over four-fifths of the 3 billion total.* It would seem then that the languages most frequently used as international languages would be this 17. This is true. Following this line of reasoning, we would expect the top three to be the most frequently used. This is not true.

The 17 languages which have 50 million or more native speakers, in order of decreasing magnitude, are: (1) Mandarin, (2) English, (3) Spanish, (4) Russian, (5) Bengali, (6) Hindi, (7) Arabic, (8) Portuguese, (9) Japanese, (10) German, (11) Wu (Shanghai), (12) Italian, (13) Javanese, (14) French, (15) Telegu, (16) Cantonese, and (17) Korean. Although French is frequently used as an international language, it ranks 14 on our list of 17. We are forced to the conclusion that the total number of native speakers does not correlate directly with the frequency a language is used as an international language.

What about *power and political influence* of the countries in which a language is used natively? These factors would appear to have an influence on language usage until we realize that French is more frequently used as an international language than Russian. Yet no one denies that the Soviet Union has much more power and influence than France.

Colonial history? France has many more former colonies than Russia so that helps in comparing them, but what about Spain which has more than France? Yet, Spanish isn't as frequently used as an international language as French.

A language of big C Culture? (That is, nations having a history of recognized fine arts). This definition certainly fits countries where Latin, Arabic, Sanskrit, Spanish, and French is or was spoken. But what about English compared with Mandarin or with Italian? There is no way English could win either contest.

Wealth in natural resources of the countries which use the language natively? If that were the case, then Indonesian and Arabic should be frequently used.

Technological advancement of the countries which use the language natively? If so, Japanese would be one of the most frequently used but (so far) it isn't.

Number of countries which use the language natively as the principal language? This seems like a possibility. English is used natively in the United Kingdom, the United States, Canada, Australia, South Africa and New Zealand. But French is used only in France and western Switzerland, southern Belgium, and various former French possessions while Spanish is used as the principal language in Spain, most of Central and South America, Mexico, Cuba, Puerto Rico, and the Dominican Republic. And Arabic is the principal language of Arabia, Jordan, Syria, Iraq, Egypt, and parts of northern Africa.

It appears to be very difficult to state the criterial attributes of a language which cause it to be used frequently as an international language. I must admit I don't know how or why English has become an international language of frequent use but I do know that it has. Never before has it been more readily used across frontiers. It is the language most

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*Information taken from *Language and Development, A Retrospective Survey of Ford Foundation Language Projects,* 1952-1974, p. 13.

TEACHING ENGLISH THROUGH SONGS AND GAMES

by Patricia P. Realin

During the months of March, April, and May of this school year, I volunteered my services to tutor three Thai students. Although I am a regular classroom teacher, I felt that this new teaching situation would be a challenging one. Learning sessions were held on Wednesday afternoon (during my preparation period) for a half hour and Thursday during morning recess. The children were always eager and excited to learn. They especially enjoyed the songs that we sang and the word games that we played. I had to make most of the materials that I used. Everything was quite ideal for the first two months. I gradually found that it would be impossible for me to spend the time needed to make my own materials so I used the Hawaii English Program Music Component in my lessons and found it to be very helpful.

In addition to the HEP music program, which has a wide variety of songs of exceptionally good recordings, I had the opportunity to view four other programs. They are:

Serafina Drear's and Barry Johnson's *Language Games and Songs for Core English*, Ginn & Co., 1971.

Jack Richards' and Michel Polquin's *English Through Songs*, Newbury House, 1972.

English Around the World, Scott, Foresman and Company, 1972.

Hap Palmer's *Learning Basic Skills Through Music*, Vols. 1 & 2, and *Getting to Know Myself.*

I will mention the contents of the program and include my personal comments.

LANGUAGE GAMES AND SONGS FOR CORE ENGLISH

There are twenty songs in a separate book to supplement the program. These songs are introduced to reinforce specific structures and vocabulary that the children are learning.

Ms. Realin, a California teacher, was a member of the summer 1976 TESL Workshop at BYU-HC.

Two records are available to accompany these songs. Core English Songs contains the first ten songs, and More Core English Songs contains the last ten.

The records are done poorly. Many of the words are garbled and difficult to understand. They are not adaptable to spoken English. The bilingual child would certainly run into problems when listening to the recorded songs and could have even more problems trying to sing them.

Materials for games must be provided by the teacher. For several of the games you will need such props as a blindfold, a jumprope, a rubber ball or beanbags. Others include picture cards, word cards, letter cards, and the face of a clock with movable hands.

ENGLISH THROUGH SONGS Teacher's Edition

The sixty-four songs in this songbook are either traditional songs that have been adapted to meet the requirements of teaching English as a second language or songs

that have been specially written to incorporate items from introductory courses in English as a second language. The authors have made a special effort to ensure that the sentence patterns and grammar in the songs are those of normal English; that the songs, when sung, are stressed according to the patterns of spoken English, and that they incorporate useful vocabulary items chosen according to their frequency and familiarity. The songs are grouped into four levels representing approximate progress both of difficulty and of content. The songs in Levels One and Two are ideal for very young children; those in Levels Three and Four are of more general appeal.

Level One-
- -Vocabulary of as few as twenty-five words is needed.
- -Limited to sentences in the simple present continuous tenses, imperatives, and to easily demonstrable vocabulary.

Level Two-
- -Vocabulary of fifty words is needed.
- -Past tense is introduced.
- -Auxiliaries are expanded.
- -A variety of question froms are practiced.
- -More complex sentences are permitted using if clauses and two-part verbs for example.

Levels Three and Four-
- -A vocabulary of fifty to one hundred-fifty words is needed.
- -Use of longer and more difficult sentences and more complex structures.
- -A review of tenses, question forms, and basic sentence patterns.

Unfortunately, the teacher's manual does not indicate these levels. By reading the lesson plans and looking through the list of vocabulary words, I decided that it would probably be a Level Three book. The lessons presented were very thorough. There is a good vocabulary index but the teacher must examine the indicated teaching parts for the grammar and pronunciation to decide the level of a particular song. There are a lot of good and original ideas incorporated in these lesson plans and word replacement in many will help the bilingual student relate to and understand the song.

ENGLISH AROUND THE WORLD

Many songs are incorporated in these complete ESL programs for grades from Level One to Level Six. The songs accompany specific lessons and are neither listed nor available as a supplementary text.

LEARNING BASIC SKILLS THROUGH MUSIC

These record albums include a concise lesson plan for each song. All of the songs stress developing listening skills as well as reinforcing concepts that are introduced to the students. Some songs give the students the opportunity for creative movement and Self-awareness. The rhythmic beat of each song would make a child want to participate by dancing or snapping his fingers.

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ESL ADULT LITERACY
A New Use for Dialogues

by Jack Wigfield

Instruction in ESL adult literacy is an important but neglected area of ESL programs. (Wigfield, 1976) Indeed, many people in the world are just beginning to realize the importance of literacy for any group migrating to a literate industrialized country.[1] While aural/oral skills have priority, literate societies expect and sometimes require literacy for citizenship attainment, job advancement, and civic participation. And often a social stigma accompanies illiteracy.

Many ESL students are literate and are able to transfer their skills to English. With a certain amount of effort, as their a/o skills develop, their reading and writing skills do likewise. But there are a number of students who are either illiterate in their own language or who come from languages with writing systems so different from English that there is little to transfer. In addition, the use of space, or the direction of the writing, or the point of entry for eye movement in the student's written system can cause severe interference problems.

For the past several years, Alemany Adult Center in San Francisco has been giving instruction in ESL adult literacy and for the past two years we have tried to look into the whole area in more detail. Since we found no material written for ESL literacy, we have developed our own. One feature of that material is a dialogue.

The use of a dialogue in a literacy class is different from that for an a/o class. Dialogues in a/o classes should never be memorized. But there are good reasons for having students drill the literacy dialogue to the point of memorization, but memorization of a visual symbol and its meaning in this instance. And whereas a new dialogue might be presented only orally to an a/o class, it is important that the literacy class see the dialogue to hear the relationship between what the words look like and what they sound like. After all, the common California expression *Wine cha go?* is a far cry from its written form *Why don't you go?*

The rationale for a dialogue in a literacy class is different, too. The dialogue introduces the content of the whole lesson. The dialogue based on the *California Drivers Manual* presented below leads into a prose passage and then a cloze passage which continue the discussion of the illegality of littering and the fire hazard of cigarettes.

Literacy instruction doesn't interfere with or lessen the importance of teaching pronunciation. Arab students with a three vowel system spell *yes* as **yas* for obvious reasons. And Hatch (1973) has a good deal of sophisticated evidence that as we have more day-to-day experiential evidence phonetic interference does hinder reading. The dialogue gives us a much more practical way to get at pronunciation than working on a prose passage or individual words. Some dialogues can be constructed with this in mind in early lessons. For example:

1: What's your name?
2: Jack.
1: Hack?
2: No. Jack.
1: Chack?
2: No. Jack.
1: Spell it.
2: J–A–C–K.
1: Oh, Jack.
2: Right.

Many students tend to read everything in a monotone or with citation intonation. Dialogues give us a chance to work on minimal tone differences. For example:

1. *Literacy Discussion.* 1971. 2:4 (Autumn). This issue is devoted to the problem of learning a second language in industrialized countries. Most of the articles deal with European countries, but Canada and the U.S. are treated as well. The situation in 1971 was dismal indeed for second language literacy.

1: I went downtown.
2: Where? (rising tone for repetition)
1: Downtown.
2: Where? (falling tone for new information)
1: To Macy's.
2: I see.

Another task in the lesson is a note. Beginning students copy an example. Eight or so weeks later they expand one. And finally they write one of their own. The dialogue provides sentences which some students can simply copy in the middle stage to expand a note. For example consider this note accompanying a sample dialogue below:

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Dear Jack,
In California don't throw your cigarette out the window because

---

Regards,

Students can refer to the dialogue and simply copy "that's illegal." More advanced students might write something original.

Dialogues for a literacy class are somewhat different from those for a/o classes. Starting with the set of guidelines in Emilio Cortez's article in the *TESL Reporter* last year and the examples which he included, we can expand the guidelines for ESL literacy to include the following:

(1) *Stress brevity and simplicity.* Taking Cortez's first example, keeping in mind that he wrote it for children, we can illustrate the changes we suggest for ESL literacy.

CORTEZ	*ESL LITERACY*
1: Be sure you finish eating.	1: Finish eating.
2: I can't. I'm full.	2: I can't.
1: I guess you're too full for dessert.	1: Why?
2: I just got hungry again.	2: I'm full.
	1: Are you too full for dessert?
	2: No.
	1: You just got hungry again.
	2: Right.
	or
	1: Why?
	2: I'm full.
	1: How about dessert?
	2: I'm hungry again.

Or take this ESL dialogue from one we developed from the *California Drivers Manual:*

ESL	*ESL LITERACY*
1: Where can I put this cigarette butt?	1: Where can I put this?
2: The ash tray is full. Throw it out the window.	2: Your cigarette?
	1: Right.
	2: In the ash tray.
1: That's illegal.	1: It's full.
2: Really?	2: Out the window.
1: Sure. It's a fire hazard, and it's littering.	1: That's illegal.
	2: Eat it.
	1: Very funny.

(2) *Give one person in the dialogue an extremely easy task.* Literacy classes show greater individual differences than ordinary ESL classes. Literacy classes are non-graded. That is, we enroll students who have learned some English in the community and come to school only for literacy and students who have lived in the community for many years and now, either due to retirement or because their families are old enough to be independent, have returned to school to learn to read and write. And we get monolingual students right off the plane. The rate of achievement also varies. But we want to keep all these disparities working together and it's possible by making the reading task different for the two readers.

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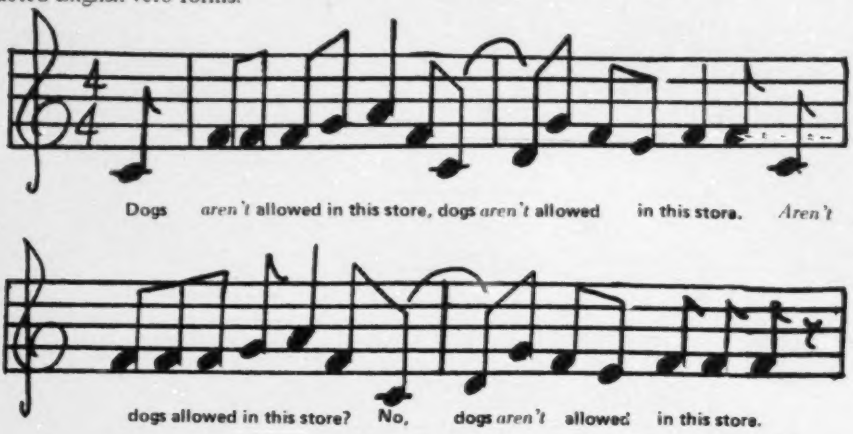
NEW ESL SONGS

Many participants in the summer TESL Workshop at the Brigham Young University–Hawaii Campus developed original games and songs for use in the ESL classroom. Students, who examined and evaluated a wide variety of commercial ESL texts and materials, were encouraged to develop innovative and motivational materials.

The papers "Teaching English Through Songs and Games," by Patricia Realin and "Teaching Writing Skills to Adult Navajos," by Sally Currie (in this issue) and the following original songs were written during the course.

Michael Miller, a TESL major at BYU–HC, wrote both the music and the words for the first song, "Dogs Aren't Allowed in This Store." The song is an innovative way to teach contracted English verb forms.


Dogs aren't allowed in this store, dogs aren't allowed in this store. Aren't
dogs allowed in this store? No, dogs aren't allowed in this store.

1. Kids *can't* always be quiet.
2. You *don't* have to eat spinach.
3. This car *doesn't* go real fast.
4. It *isn't* raining real hard.
5. He *isn't* very funny.
6. I *can't* understand this song.
7. I *am* a brilliant student.
8. The cat *can't* fit through the hole.
9. She *isn't* very pretty.
10. He *isn't* very pretty (handsome) either!!!

LET'S BUY SOME FRUIT

Words by Peter Tovey
Music by the Carpenters. Sung to the tune of "Top of the World"

The supermarket special is today
So why don't we all go down there right away,
Just to see what we can buy;
Maybe apples for a pie.
Or some pineapples, which don't taste quite the same.
Strawberries, bananas, lemons too?
Pears, papayas, coconuts, to name a few.
Avocados aren't so sweet;
Oranges are hard to beat;
Taste each one of them is all that we can do.

Chorus:

We like the fruit in all their season
And there isn't any reason
Why I cannot get to know each one by name.
For the fruit that I see
Would taste good to you and me
So let's buy some while there's plenty on sale.

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TEACHING WRITING SKILLS TO ADULT NAVAJOS

by Sally Currie

The classroom was small. Over thirty students were packed around the tables and along the counters. A quick sweep of the eyes around the room revealed that two-thirds of the pupils were Navajos between the ages of twenty and forty. The remaining students were Anglo of about the same age range. Two years of living in San Juan County helped me to assess their general educational level. Most had finished high school but had not been back to school for several years. Perhaps a little less than 25% had dropped out of high school as a result of frustration and/or boredom. A handful had continued to educate themselves in one way or another; they were the truly literate ones. Political and economic pressure prevented the college from screening out the unequipped enrollees.

We met once a week for less than two hours. Already I knew the semester would be too short. I had never taught this advanced a class. The task: to teach a Freshman English class for these people seeking to launch on the road to teacher certification or perhaps to being a teacher aid for local elementary schools.

Several of these people had been social promotions throughout most of their previous school experiences. Others had signed up knowing they would receive a stipend for attending classes once a week. The rest had to take this and other classes as part of their job requirement as a classroom aid. With college text in hand I took a deep breath, aimed my instruction at the "average" student and plunged in.

Time, experience and further education makes me reflect on that episode with wonder. How did I get through it? Was I effective at all? Did I meet the needs of even half of those students? How would I handle it if the same opportunity were to arise again?

It is the last question on which I would like to speculate for the next few paragraphs.

Glancing through Richard Corbin's book entitled *The Teaching of Writing in Our Schools*, I get the feeling that he believes that if you train someone to be a good listener and reader of English, he will become a better speaker and writer. With the scrambled educational backgrounds experienced by so many of the Navajo people I lived among it is difficult to make them fit into any such pattern. Boarding schools, welfare placement programs, church placement programs, bussing to public schools, lax attendance practices, social promotions, etc. make it difficult to know which way is best to teach such a conglomeration of "educated" Navajo adults. But I would have a more defined system were I to relive my past experience.

Sally Currie, a fifth year, second degree seeking student at BYU–Hawaii has taught among the adult Navajo people of southeastern Utah for the past four years.

First I would administer some kind of pretest to determine each student's writing skills level. Then applying a little "political pressure" of my own I would try to have the completely unequipped students reassigned or hope that they would soon eliminate themselves from the course.

Next I would divide the class into two groups: those almost ready to write and those ready to write. Either I would teach each group as separate classes at different times or else I would request that another teacher take one of the groups.

If I were to teach the group not yet

ready to write I would spend the first two class periods dictating sentences and then paragraphs. But as has been discussed and in I. Morris' book, *Teaching English as a Living Language*, I would dictate only that material that the students could write within their linguistic powers in English. Also, I would strive to dictate material that was pertinent to their work and lives. Hopefully this would help the Navajo students avoid translating from their mother tongue into English. I would use one or two word and sentence games in this step as I would also do in the next one.

The next step would be to spend a couple more class periods thoroughly discussing a simple fable or anecdote and then allowing the students to reword it according to their understanding. Using the results of their compositions I would then determine whether to discuss a more difficult topic placing the key words on the board first and having the students write them, or else put the class on the text *Working Sentences* by Allen, Pomian and Allen.

My experience with these Navajo people tells me that I would probably put them into the *Working Sentences* text as the third step. Again, periodic games might be administered to keep up the interest, motivation and understanding of the class.

A final exam would consist of having each class member summarize a reasonably challenging piece of reading material.

Returning now to the group ready to write (which would contain mostly Anglos and some Navajos), I would pretest them. The test would consist of having them summarize a suitable piece of written material with a minimum of prior oral review. Upon the basis of these reports I would place each student in the appropriate steps of the Dykstra Series or the *Composition Guided —Free* text. Possibly I could use the text *A Course in Controlled Composition for Intermediate and Advanced ESL Students* using selected graded materials from it. (This latter text has only manipulative exercises without the carefully guided free compostion of the Dykstra Series). The final exam for the group would be a book report on a book of their own choosing and my approval.

Other texts I might use either as supplementary material or as substitutes if the texts mentioned above were unavailable would be: (1) *Reading, Thingking, Writing* by Mary S. Lawrence. It gives a good blend of all three of these skills as they are interrelated. (2) *Writing As a Thinking Process* by Mary S. Lawrence. Interesting exercises on maps, orchestral seating arrangement, weather charts, house plans, etc. would make this a worthwhile experience in make this a worthwhile experience in gaining independence in style.

I concur with English teaching experts when they say advanced ESL students should be mentally stimulated by their course work. I would try to make this the fundamental goal of my lessons for this advanced group.

The end result of instructing this English course in the manner as described would be eventually to help both groups to become independent writers in English. Then with this skill perhaps they would be able to record their thoughts, summarize a year's worth of work in a required government report, record the color of their famous coyote tales, or develop instructional material pertinent to the Navajo students which make up 53% of the San Juan School District's student population.

TESL REPORTER

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Gale Ward

Articles relevant to teaching English as a Second Language in Hawaii, the South Pacific and Asia, may be submitted to the editor through Box 157, Brigham Young University Hawaii Campus, Laie, Oahu, Hawaii 96762. Manuscripts should be double-spaced and typed, not exceeding six pages.

INCIDENTAL LEARNING VIA PEDAGOGIC DIALOGUES

by Emilio G. Cortez

In addition to a discussion of the pedagogic dialogue and its use with young children, a list of dialogue-related topics appropriate for investigation will be presented.

Most language teachers agree that the dialogue is an effective and established teaching tool. Frederick Veidt reflects these sentiments when he says:

> One of the cogent and enduring manifestations of the evolved emphasis on oral activity in foreign language learning in the last decade has been the utilization of the dialogue technique.[1]

Although the dialogue is widely utilized and often featured in commercially-prepared materials, many such dialogues are sorely lacking in immediate curricular relevance. This is not to say that material writers are impervious to linguistic, cultural, and pedagogic factors when preparing dialogues; nevertheless, few teaching dialogues realistically reflect the language of the elementary school classroom or its curricular concerns.

To help ameliorate this situation, it is suggested that curriculum writers focus on content areas within the elementary school setting. Drawing from such information, the development of meaningful and relevant teaching dialogues is more likely to transpire.

For example, a chief curricular concern in elementary school is the content area of mathematics, and as such, it merits some emphasis in the E.S.L. program. Mathematical concepts may be subtly featured in short teaching dialogues. Consider the following examples:

A. I bought seven cookies for lunch and I ate three.

B. How many do you have left?

A. Just four.

B. May I have one?

A. Sure.

A. Wilfredo, you don't look happy.

B. I had fifteen cents and I lost a nickel at recess.

A. How much money do you have left?

B. Just a dime.

A. Maybe Maria found your nickel. Let's ask her.

A. You had four pencils, didn't you?

B. Yes, I did.

A. But now you only have three!

B. I gave one to Melanie.

A. So did I! Let's ask her about it!

A. I had five pieces of candy, but now there's only three.

B. Maybe you lost them.

A. Now I remember; I ate two at recess.

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[1] Frederick P. Veidt, "The Dialogue: An Aid to Oral Production in Beginning Language Study," *Modern Language Journal* (January-February, 1973), p. 3.

In the dialogues described, the students are afforded subtraction practice in an "incidental" way as well as exposure to key phrases such as: "How many. . .?" "How much. . .?" furthermore, many young children can identify with the situations depicted which fosters interest and facilitates learning.

Several dialogue-related issues will now be proposed. It is hoped that these queries will promote research in which practical strategies are developed and/or empirical data is compiled to resolve the following questions:

1. Should dialogues be memorized?
2. In the preparation of dialogues, how may conflicts between grammar and context or structure and situation be resolved? Can specific strategies be developed to avoid such conflicts?
3. After appropriately considering variables such as: age, sex, culture, and level of language proficiency; what would constitute the "ideal" dialogue length?
4. After appropriately considering variables such as: age, sex, culture, and level of language proficiency; would a dialogue approach lose its appeal when consistently used over a long period of time?
5. How much instructional time (variables considered) should be devoted to the teaching dialogue?
6. Can specific points of grammar be learned more readily through a dialogue approach?
7. Can dialogues be developed which focus upon difficult pronunciation problems while still maintaining an appropriateness of language to situation? If so, how? Which pronunciation problems?
8. Can certain teaching steps be deleted in the presentation of the dialogue while still achieving the same level of teaching effectiveness?

The expenditure of effort required to resolve these questions will have been well spent. For there can be little doubt that the pedagogic dialogue is a potent teaching aid whose full potential has yet to be determined.

BOOK REVIEW

Pack, Alice C. and Robert O. Joy. *Learning to Type in English as a Second Language.* University Press of America, Washington, D.C., 1976. Price $7.50

An excellent programmed text for intermediate ESL students which can be used for individual or class instruction.

Many photographic illustrations demonstrate typing posture and procedures for both electric and manual machines.

All of the typing exercises (this book has enough exercises to teach typing skills) focus on English grammar and sentence patterns. These include verb forms—regular and irregular, passive and question forms, modals, word modifiers and qualifiers, negatives and negative prefixes, question tags (and their appropriate answers), and multiple adjective and clause modifiers tags (and their appropriate answers), noun appositives, multiple adjective and clause modifiers, and expletives as dummy subjects in addition to the following six basic English sentence patterns:

a subject and an intransitive verb
a subject, transitive verb, and direct object
a subject, transitive verb, indirect object, and direct object
the verb be with an adjective, noun, or locative
a subject, transitive verb, noun object, and adjective or noun complement

Words and expressions used for typing exercises throughout the text are taken from the fifteen thousand most-used words in business communicaton.

James R. Bradshaw, Ed.D.

ESOL -- EIAL

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frequently used on TV, in films, at international conferences, even in popular songs. It is the chief language of sports, the United Nations, export trade, air controllers, and captains at sea. It is the most widely studied language in the world. The present leaders of France and Germany use English in their political and private discussions. When Willy Brandt visited Israel, posters of protest and welcome were in English. Lee Kwan Yew used it in Peking when visiting Chairman Mao. It is the language of Japanese tourists in Thailand and Thai tourists in Malaysia.

If we all agree that English is widely and often used as an international language and we decide to change our EFL/ESL/ESOL classes to EIAL classes, what might the consequences be? I believe there are affective, structural, and rhetorical consequences to be considered. Let's consider them in that order. Under the affective component there are two principal changes. First the attitude of the teacher about English being "their" language rather than "ours" would change. English can and should be de-nationalized. It could then become an auxiliary language of any country wishing to teach it. English is not to be parallel or equal to the native language but is one of the languages of the country and the students then are native speakers of Thai-English, Filipino-English, Korean-English, etc. It is another language for each of them to use in their attempt to communicate with others. They maintain their own non-verbal cues and their own political opinions. They show anger, joy, affection, surprise, hate, etc. in the same way as they always have, but the language used is international auxiliary English. English becomes the auxiliary language used to explain and discuss their culture with foreigners. It may also be the auxiliary language used by nationals of the same country in government, education, or business or a combination of these as is the case in India, Singapore and the Philippines. This auxiliary English belongs to each country and has as wide or as limited a use as is felt desirable. It may even facilitate unity and nationalism. Certainly it will have the "flavor" of each country using it while at the same time have an international character in that it is understood and accepted by non-nationals. The second change in the affective component is the attitude about the English spoken by foreigners. We must become more tolerant of the English used by others. Just because the other person doesn't speak English the way we do, doesn't mean he/she is wrong or speaking incorrectly. Tolerance can be gained by exposure to speakers of a variety of Englishes but students must be taught to expect differences, accept them and not be upset by them.

Under the structural component we would discontinue teaching what is common American and British English structure. Instead, we would begin with how best to communicate our ideas and ideals to others in spoken and written international auxiliary English. We'll have to consider that with different people we may have to use different structural approaches. The verb agreement, word order, and tenses may or may not remain the same but the paragraph arrangement will probably change. Almost certainly we'll have to display more acceptance of sentences like, "Doll clothes, you've got no more?" or "I went to visit my sister in the hospital. He had an operation," or "Despite he was lazy, he passed his examination." These traditionally aberrant sentences all communicate and communication is what language is for. These are not, however, the structures we would teach our students to use but to accept from others in spoken or written form.

Under the rhetorical component we will develop the style, pronunciation, intonation, and rhythm of our dialect of international auxiliary English, at the same time making sure that it is understandable to foreigners, allowing for a period of adjustment as is necessary across native dialects of English. It is "our" English and it should have our tone, color, and quality but it is also "theirs" and should be understandable to all.

Moving in this direction, we must rethink several things. Teacher training and adaption of materials will almost certainly be different. What about students? Does

everyone need international auxiliary English? Can it be an elective subject for anyone at any age? Should it be taught in the public schools? Are the methods to be different? Is one skill more important than any other? Is the best teaching staff composed of locals, Americans, or a mixture of multi-nationals each of whom is speaking his/her own dialect of international auxiliary English? There is a danger that international English, with a single orthography, could become so fragmented that the different dialects would eventually be unintelligible to each other and we would have to communicate in writing. There is no sign of this happening, but we must keep it in mind and remember that it did happen to Chinese.

The major problem that I see is that there is no standard for correctness or appropriateness. We don't know what the parameters are for the affective, structural, and rhetorical components. English has been used frequently as an international auxiliary language for more than just a few years, yet no one seems to know just how different (in kind and degree) one dialect of international English can be from another dialect and still be mutually understandable, and acceptable. These are things we in ELE need to be working on. Operational research is needed and we should get help from the English Teaching Information Centre in London, the Center of Applied Linguistics in Washington, D.C., the Central Institute of English Language in Bangkok, the Regional Language Centre in Singapore, the Central Institute of English at Hyderabad, the English Language Centre in Hong Kong, the Language Study Center of Philippine Normal College and the Culture Learning Institute of the East-West Center in Honolulu. However, let's not wait for someone else to provide us with answers that we need. Let us begin ourselves. First, let's stop calling the English we teach a FOREIGN or SECOND language or even ESOL and begin to call it an international auxiliary English. Second, let's change our attitude about the language. No longer should we feel that it belongs to someone else. This dialect of international auxiliary English is ours. Third, let's continue to keep in mind the goal for teaching English. It is not to learn about English culture, to broaden the mind, or to learn new patterns of thought. Rather, it is to extend the ability of our students to communicate their ideas and their culture. It is to help them learn about all other cultures, and to be better able to participate in the world community which includes their home town as well as their country's capital. Fourth, I suggest as a standard for correctness, we have two criteria: (1) Is the meaning communicated? Would the non-experienced person on the street understand the message? (2) Is the register used appropriate for the situation? With this beginning I think we in ELE can discover the answers to our other questions.

NEW ESL SONGS

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PREPOSITION SONG

Words by Fetulima Tamasese Sung to the tune of "Oh My Darling Clementine"

I live on Nui Street, at 33 Nui Street,
I live on Nui Street, at 33 Nui Street.

On the ship, on the ship. It's fun to be on it,
because it's cheap, it's cheap, it's cheap.

On the bus, on the bus, go to school on the bus. It's fun being on the bus because it's fast.

On the train in Spain it's fun in the rain,
On the train in Spain it's fun in, the rain.

In the car, in the car, it's better in the car.
Let's drive home in the car and not on the truck.

On the sofa in the room the bride and groom are singing, are singing the Hawaiian wedding song.

Big Bear,Big Bear is sitting in the chair,
In the chair, in the chair, in the chair sits Big Bear.

JAPANESE STUDENTS IN INTENSIVE ENGLISH PROGRAM

Under the direction of Kenneth Orton, head of the University's Continuing Education Division, approximately 200 Japanese students participated in a two-week intensive English program at BYU–Hawaii campus during the summer, 1976.

The program featured especially prepared situational English dialogues supplemented with a guided conversational class. A third class in Polynesian arts and crafts was taught following TESL principles.

Jon Williams, Peter Tovey, Tevita Lui and Jon Martinsen, all TESL majors at BYU–Hawaii campus instructed the classes supervised by William Gallagher, coordinator of the English Language Institute on campus.

In addition to the ESL classes, students visited the adjacent Polynesian Cultural Center daily and took excursions to other Hawaiian tourist attractions. One of the highlights of their stay was a visit to an American home. Families from Laie invited two or three students to come to their homes for a home evening visit.

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